

# Kiasma



27 • 2005 vol. 8

Contemporary art meets a new challenge  
Banal and ordinary – or is it now?  
B-boy legend Storm at URB-festival  
TheatreNOW!



Giovanni Battista Podestà: Carne-Vale, s.d. Collection de l'Art Brut, Lausanne.

Art that exists on the fringes and even outside the field of mainstream art has for a long time now been studied and shown in extensive exhibitions; there are even museums dedicated to this form of art. In Finland contemporary folk art, known as ITE Art, which translates as the art of self-made life (DIY Art), has attracted a lot of attention lately. Kiasma's exhibition *In Another World* presents a wide spectrum of Outsider Art, now from the perspective of contemporary art.

## Contemporary art meets a new challenge

Museums in general, and in this case Kiasma, form a frame of reference for all the work displayed there. At the same time they affect opinions on what is considered to be art. The exhibition *In Another World* contains a discourse between the institution of contemporary art and art that exists outside the sphere of contemporary art. Through this dialogue we highlight pertinent questions on the nature, practices and possible limitations of contemporary art and in a wider sense also the definition of art. At the same time we try to untangle the assumptions that define the notion of art.

Visual art can no longer be considered an island that is not affected by other phenomena. The boundaries between art and popular culture have become hazy; the artist encounters the visual world of commercials and mass media just as he or she does the heritage of high culture. Making art means the creative observation of the world, even creative madness, which perhaps in its most unharnessed form is expressed in the art of those who work outside the sphere of mainstream art.

As Outsider Art, of which Art Brut and contemporary folk art are a part, has established itself in the international arena, in Finland its emergence only started a few years ago with the ITE project. In this extensive project organised by the Union for Rural Culture and Education charted the sphere of contemporary Finnish folk art – self-made life – and introduced this area of art to the general public.

We are now facing a new challenge. *In Another World* links Outsider Art with the context of contemporary art and positions contemporary Finnish folk art as parallel to international Outsider Art. The result is a combination of imagination, insightful humour and fantasy, but also sharp social critique, isolation and universal *Weltschmerz*.

The President of the Republic, **Tarja Halonen**, has kindly promised us to act as the patron of the exhibition, and a sizeable work portraying her will be situated outside Kiasma. Other works of the exhibition will also be placed outside the museum for the enjoyment of the general public. The ITE Sculpture Park at Töölönlahti, created in cooperation with the Union for Rural Culture and Education and Helsinki City Public Works Department, brings an added dimension to the exhibition.

□ **Tuula Karjalainen**  
Museum Director

Edvin Hevonkoski:  
Portrait of  
Tarja Halonen



A beloved phenomenon has many names: Outsider Art, self-taught art, Art Brut, contemporary folk art... Finns have their own contribution to bring to this international list of names, ITE Art (DIY Art), which is derived from the Finnish phrase 'itse tehty elämä', self-made life. "European experts say that Finnish ITE Art is original and differs clearly from anything else in the field of Outsider Art," says **Liisa Heikkilä-Palo**, head of cultural activities for the Union for Rural Culture and Education.

# Joy of life from ITE Art

Liisa Heikkilä-Palo is one of those responsible for realising Kiasma and the Union for Rural Culture and Education's joint exhibition *In Another World*. It is the first international exhibition of Outsider Art on such a large scale in Finland. Works from many European collections have been brought together, providing a deeper interface for Finnish ITE Art.

## GETTING THROUGH THE GRAPEVINE

However, before a project on the scale of *In Another World* was possible, ITE Art had first to be found. In Finland in the 1990s the phenomenon of contemporary folk art was neither recognised nor used as a concept.

"For a long time folk art referred in Finland only to music and dance. Its visual aspect was simply perceived as traditional utilitarian art," Heikkilä-Palo says. "My visit to the Musée de l'Art Brut in Lausanne changed all this, however. My eyes were opened at once when I realised what Outsider Art meant. I understood that if people elsewhere in Europe had their own marginal phenomena in art, we must have parallel uncharted territories, too."

It was time to give a voice to this silenced form of art. The Union for Rural Culture and Education began to hunt down Finnish exponents of folk art.

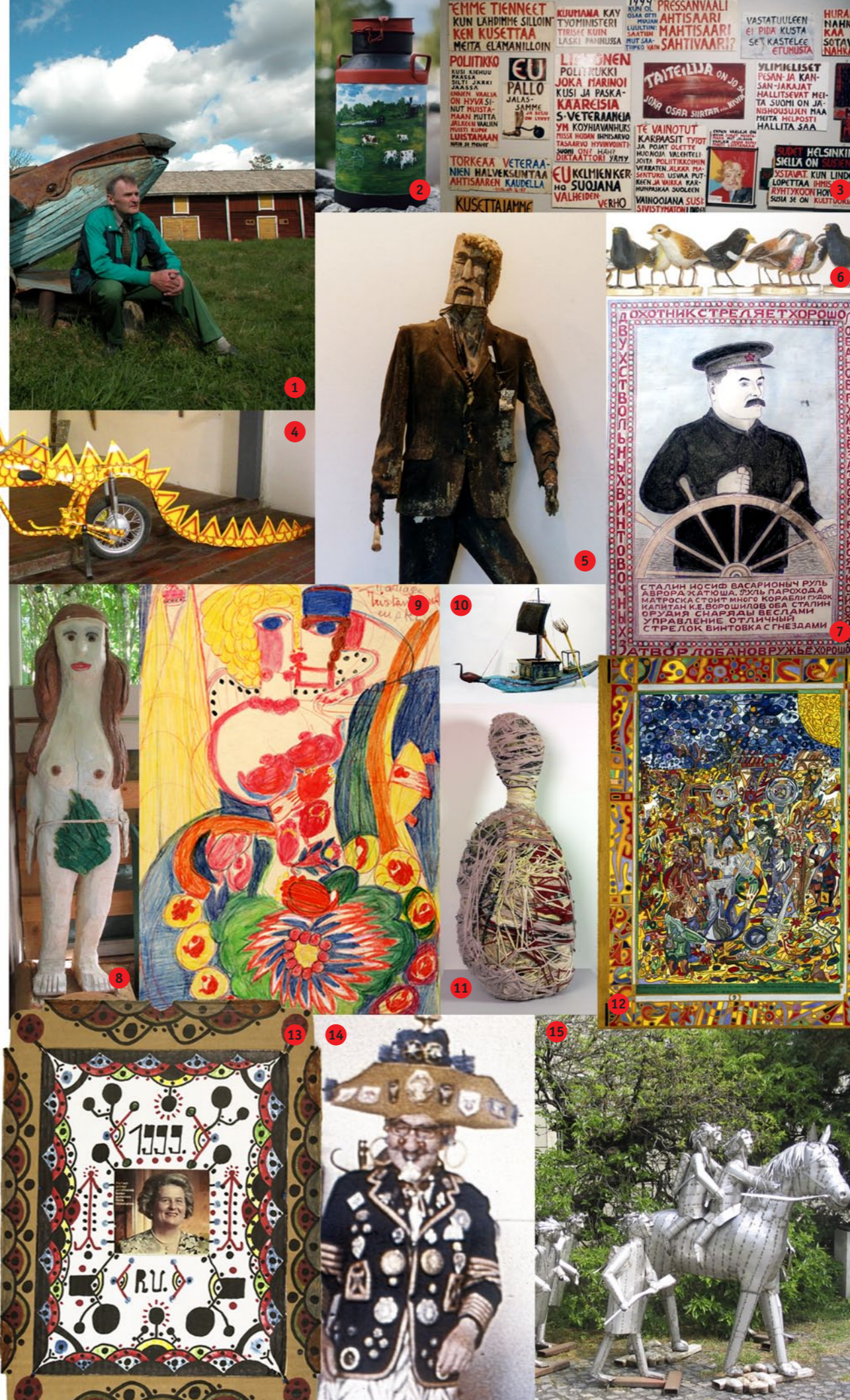
"We started a project to survey contemporary folk artists. We had to start from scratch, and we tried to figure out ways in which to find these people. It was clear to us that announcements in the newspapers would lead us nowhere. For this reason we handed out 'informer' cards, urging anybody who had a neighbour or friend who was a contemporary folk artist to report them to us," Heikkilä-Palo says.

As a result of this process people managed to compile a list of three hundred or so names and to create a rich picture archive, an international network of experts, and also brisk publication and exhibition activities around ITE Art.

"I am very proud that the work, which at that time was more or less invisible, is now bearing fruit. This has been the most enjoyable project of my life. It has brought us enormous joy, and now other people can enjoy it too," Heikkilä-Palo says.

The Kiasma exhibition is still only an intermediate stage in the Union for Rural Culture and Education's work for ITE Art. One dream is to find a permanent home for the collections and archives – a museum dedicated to this purpose.

"If I had the power, I would confiscate the old warehouses adjacent to Kiasma and establish a museum there," says Heikkilä-Palo jokingly.



## In Another World 14.5.–21.8. 4th and Fifth Floor

The exhibition *In Another World* features the works of almost 50 contemporary folk artists. The exhibition has been realised in cooperation with the Union for Rural Culture and Education. The exhibition architecture is designed by stage designer Ralf Forsström. The exhibition is sponsored by the French Cultural Centre, the Embassy of Austria and Pro Helvetia, Arts Council of Switzerland

**Guided tours** (in Finnish) Sun 3pm, Wed 6pm  
Museum admission.  
**Contact guides** available Tue 10am–4pm,  
Wed–Thu, Sat–Sun 12–6pm and Fri 2–8pm.

### Finnish artists

Tyine Esko (Kokkola), (15) Edvin Hevonkoski (Vaasa), Martti Hömppi (Siuro), Enni Id (Padasjoki), Johannes Ivakko (Lahti), Rikhard Koivisto (Kauhajoki), (1) Alpo Koivumäki (Kauhajoki), Mauri Korhonen (Suonenjoki), (6) Viljo Luokkanen (Riihimäki), Petri Martikainen (Kemiö), (8) Väinö Oja (Paimio), Timo Peltonen (Korpilahti), Jorma Pihl (Sauvo), (13) Ilmari Salminen (Petäjävesi), (5) Johannes Setälä (Karjalohja), Kaarina Staudinger-Loppukaarre (Savonlinna), (4) Seppo Suomensyrjä (Villähde), (2) Maija Takkinen (Rantasalmi), (10) Jussi Tukiainen (Kerimäki), (3) Ensio Tuppurainen (Vekaranjärvi)

### International artists

Allain Bourbonnais (France), Simone le Carré-Galimard (France), Nek Chand Saini (India), Thérèse Contestin (France), (9) Aloïse Corbaz (Switzerland), Janko Domsic (France), Johann Fischer (Austria), Willem van Genk (Netherlands), Madge Gill (Iso-Britannia), Chris Hipkiss (Great Britain), (7) Aleksandr Lobanov (Russia), Francis Marshall (France), (12) Reinhold Metz (Germany), Edmond Morel (France), Michel Nédjar (France), Joël Négri (France), Jano Pesset (France), Giovanni Battista Podestà (Italy), (14) Vahan Poladian (France), Emile Ratier (France), Albert Sallé (France), (11) Judith Scott (USA), Oswald Tschirtner (Austria), Scottie Wilson (Great Britain), Adolf Wölfl (Switzerland), Roza Žarkih (Russia)

PHOTOS: Eryck Abecassis, Archives de la Collection de l'Art Brut, Lausanne; Pierre Battistato, Collection l'Art Brut, Lausanne; Veli Granö; Jean-Noël Montagné, Photographs are Copyleft. You are free to copy them: to order, contact jnm@rom.fr; Museum of Outsider Art, Moscow; Sylviane Pittet & Olivier Laffely, Collection l'Art Brut, Lausanne; Marja Sakari; Sanni Seppo; Jussi Tukiainen; Elina Vuori

In part, the “cornering” of the warehouses will become reality this summer. In conjunction with *In Another World*, the Union for Rural Culture and Education will build a sculpture park of ITE Art at Töölönlahti. This area will accommodate, among others, the monumental works that would not fit into Kiasma’s exhibition halls.

### “TOOL SHED PICASSOS”

The roots of European Art Brut are often linked with difficult personal histories and often the works have been produced in bleak circumstances. The history of Finnish ITE Art is rather different: here contemporary folk art is characterised by the joy and enthusiasm of creating and the artists’ will to mould their own life sphere into something made in their own image.

“I once asked a folk artist from Kainuu how it was possible that he could produce so many works,” Heikkilä-Palo recalls. “The man answered: ‘If I have produced a lot, the reason is that the TV programmes are so lousy. I can work long hours in the tool shed, from dawn to dusk.’ This ‘tool shed Picasso’ only stopped working for the news at half past eight.”

Tool shed art links ITE Art closely with rural culture. The best recognised landmarks of ITE Art, the bear figures hewn from enormous logs, do after all need a yard, an open space around them, which you cannot find in the city. However, the Union for Rural Culture and Education does not want to exclude city dwellers from the ITE movement.

“ITE artists are an excellent bunch of people – bold and positive with high self esteem. As a form of art the phenomenon appeals to people of all ages. Everyone can derive pleasure and positive energy from it. We need it” Heikkilä-Palo says.

### EVERYONE’S RIGHT TO CREATIVITY

The idea that everybody has the right to be creative is not something that is taken for granted in Finland today. At the end of May, Kiasma will host a seminar featuring internationally renowned speakers, and one of the themes will be the relationship between creativity and mental health.

“The conference is an important one, as we too have closed institutions that offer too little in the form of art therapy. In these

institutions there are some very creative people who have no way of expressing themselves. I firmly believe that a human being can lead a valuable life as long as he or she has some means of self-realisation,” Heikkilä-Palo says.

### □ Riikka Haapalainen

Timo Peltonen



VEIKKI GRANQ



### In Another World – Outsider Art: history and future visions 24.–26.5. Kiasma Theatre

The international conference organised by the Union for Rural Culture and Education discusses such issues as the connection between art and mental health. The programme includes lectures by internationally renowned figures, films and panel discussions. The conference programme can be seen at [ww.msl.fi](http://ww.msl.fi), registrations and further information at [leena.suominen@msl.fi](mailto:leena.suominen@msl.fi).

### ITE Sculpture Park at Töölönlahti flower garden

ITE Sculpture Park in the Töölönlahti flower garden features works by some twenty contemporary folk artists from different parts of Finland. They are all men who can handle the saw, knife and welding equipment, and some of them also participate in the *In Another World* exhibition at Kiasma. The sculpture park is realised by the Union for Rural Culture and Education and its curator is artist Ilkka-Juhani Takalo-Eskola. The Helsinki City Public Works Department and its park division will execute a vibrant flower garden in the area.

### Also available as a book (in Finnish)

The *Omissa maailmoissa* book reviews as yet little known classics of Finnish Outsider Art. It discusses the relationship between creativity, health and art and opens new avenues into the fascinating world of imagery created by contemporary folk artists and eccentrics of many kinds. The book has been edited by Arja Elovirta and published by Maahenki publishing company. Available at the Kiasma Shop at a price of 42 euros.

Petri Martikainen



JAAANUS HEINLA

### ■ POINT OF VIEW

## Unforced creativity

When a phenomenon such as Outsider Art, which requires more personal participation than was previously the case as well as an unprejudiced mind, is introduced to the art world the viewer cannot escape the intensity of these works for the playing field of cultural references. The recipient does not have total freedom of interpretation when he or she encounters art made by the mentally ill, for example. Outsider art is, however, art of the recipient, as it is mostly up to the viewer whether the original monologue turns into a dialogue.

Unlike much of Outsider Art, contemporary folk art, which draws inspiration from popular culture, for example, allows the viewer to continue the play suggested in

the work and develop the ideas further. Inventiveness, often humour, and joy of discovery can often be shared by the maker and the viewer.

Outsider Art cannot actually be interpreted separately from the lives of the makers or from the perspective that they are outside the mainstream of art. We relate what we see to the life story of the maker; we have to accept the mistakes and exaggerations that we would not accept from professional artists.

Outsider Art, especially Art Brut mostly made the mentally handicapped, generally does not contain references to the world outside. Instead, outsider artists open windows through which we can peek into the human psyche and “another” social reality. Each maker has his or her own story, and therefore every work constitutes a new window into one particular soul.

Outsider artists often feel compelled to do what they are doing, they are driven to fill the paper. Contemporary folk artists, however, cannot be idle, have nothing to do. Both Outsider Art and contemporary folk art are related to that contemporary art where action as such, the process of doing, is of the essence. Contemporary folk art is characterised by the maker transforming the immediate surroundings: A self-made living environment, ITE as the abbreviation would be in Finnish. Other outsider artists create their own favourite worlds without an external compulsion to perform. These makers need not fulfil the expectations of any outsider, nor the public, and not even mention other spheres of the world of culture and art. The essential thing is self-motivated activity, which we admire as “pure creativity”. From the viewer’s perspective, the works of outsider artists and contemporary folk artists have such qualities as freedom of creation and unaffectedness which is borne out of the

circumstance that the piece is an end in itself, free of time constraints and the joy of succeeding, and the fact that there is no need to fear mistakes, just as there is no need to prove one’s own skills.

Contemporary artists sometimes replace the artwork product with the presentation of the process to emphasise things like the physical nature of making art or to provide commentary on the conventional methods of making art. An artist also plans the process beforehand and analyses it afterwards. He or she presents the process for the art world to evaluate. The artist is anxious about the reception of the work produced. In contrast, the maker of Outsider Art or Art Brut may not be interested in the future of the creation; creating in itself is enough. He or she may even destroy a work that has taken a long time to create, and on which the person has worked decisively. A professional artist wants to convey a message to other fellow humans but a

contemporary folk artist or other outsider maker instead happens to picture the act of creating.

One of the factors which professional art and outsider art share is originality or at least the aspiration to it. One difference is that the amateur artist admires and imitates the art of high culture and its heritage; they aspire to the likeness of art and derive pleasure from developing their own skill. Partly for this reason amateur art and Outsider Art are different. The latter challenges the amateur with absolute creativity.

We in the Western world still lack a tradition of observing and analysing visual phenomena outside the established and traditional artistic culture. Therefore, the views of those who make Outsider Art, Art Brut or contemporary folk art may differ radically from the ways in which the art-oriented public or professional artist are used to receiving artistic experiences.

In a broader sense, Outsider Art is not a coherent phenomenon, because the only thing uniting different kinds of work is their maladjustment within the trends and practices of mainstream culture. We may ask is this even art? When a new phenomenon knocks on the gates of the art world, there is reason to re-evaluate what we consider art and why. The limits of art cannot be accurately predetermined, instead they are defined on a case-by-case basis, for example, by Kiasma’s *In Another World* exhibition and its reception.

### □ Helena Sederholm

Professor, Helsinki University of Art and Design



Simone le Carré-Galimard

LA FABRICATION ART HORS-LES-MURS - ART BRUT, DICY

# Banal and perhaps a bit boring – or is it?

“Building up the *Fractures of Life* exhibition I have wondered what everyday life actually means,” says **Marja Sakari**, senior curator, in Kiasma’s new Audio Guide. “I think people usually see it as our common daily routine, a kind of necessary evil.” Innocent concepts such as ‘everyday life’ or ‘ordinary people’ often imply a ready assumption about a division between us and them. Who wouldn’t want to be something special, not just the man or woman in the street. Let the others be ordinary and boring!”



PETRI VIRTANEN/CAA



◀ Miklos Gaál: Construction site, 2002

Juha-Pekka Inkinen: A Long and Beautiful Friendship: Red Room, 1987–2003

Discussing everyday life, the works in the exhibition simultaneously change the way we see it. They encourage us to see our world in a new way – and perhaps that way they help us understand our environment and history.

“We easily take our daily life as if it were something negative, a collective misery. Everyday life implies work and drudgery, mere agony. With such an attitude, ordinary life consists of little more than worry, anxiety, troubles and responsibilities,” says Sakari.

*Fractures of Life – Political Contemporary Art in Kiasma’s Collections* invites us to see things differently and in a new light. But we cannot see differently unless we fracture our old ideas and preordained models of thinking. The word ‘fractures’ refers to the social fracture of set values and circumstances of life that we all are

witnessing. Auschwitz, 9/11 and the tsunami last December become turning points that people use to talk about time before and after them. Concepts and thoughts also become fractured in art – but not in a vacuum but in constant connection with social events and thoughts moving in time, that is, everyday life.

## OPPORTUNITIES IN EVERYDAY LIFE

But might not everyday life be conceived differently, as a place for recharging, an energising sphere that gives us strength, a creative opportunity and satisfaction of living everyday life successfully? Can art break the boredom and frustration of the everyday, be a tool for understanding? Could the ‘dullness’ of life and its familiarity also contain seeds for creativity and a new beginning? In today’s society, where only the young and beautiful seem to get along, art can

reveal the “real” human face of time and destinies or innocence. At the same time these works ask, if it is not exactly in such individualism, imprints of life, that real beauty lies?

Of course, art can, especially when engaged in as therapy, offer moments of rest from routine. But there is more to art. It offers a path for considering the very issues that make life insupportable. In that sense, it offers us ways and means to understand life and difficult situations. The experience of art and identification with its subject call for stopping, thinking, active participation, also by stimulating conflicting emotions. This is where art differs from popular entertainment.

Karin Sander: Pétur Arason, 1999



PETRI VIRTANEN/CAA



PETRI YRRIANEN/CAA

Jukka Lehtinen: Amorphophallus Titanum, 2003

## EVERYDAY LIFE AND ART

"I think that it's possible to fracture the depressing idea of everyday life. Looking at everyday life from another perspective, such as that of another person's, we can get a wider view of the familiar daily life. Even a slight change of perspective can lead to new ideas and learning. This is where art comes in," says Marja Sakari in the Audio Guide.

To sum up, art can be about everyday life, it can be inspired by ordinary events or it can be critical of daily life. It also comments on the events and phenomena in the surrounding society and this way becomes part of our lives. Alternatively, art can offer a rest from a hectic everyday life filled with work. Art can also serve as a retreat or create illusions about a better and more tolerable everyday life. The works both belong to the everyday and transcend it. □

## FRACTURES OF LIFE Political Contemporary Art in Kiasma's Collections 2 Apr – 27 Nov, 2nd and 3rd floors

### The book

Kiasma's collection exhibitions are complemented by exhibition catalogues that shed light on the themes of the exhibitions while highlighting central issues in contemporary art. The *Fractures of Life* exhibition book focuses on the relationship between everyday life and art studied from a number of perspectives.

The book is a richly illustrated four-colour edition of 130 pages. It was edited by Marja Sakari and Eija Aarnio. The editorial staff also included Erkki Berndtson, Tuula Karjalainen and Leena-Maija Rossi. Graphic design by Timo Vartiainen.

Available at Kiasma Store. The price is 34 euros.

### Audio Guide

In many major art museums around the world, visitors can rent audio guides. With the *Fractures of Life* exhibition, the audio guide, portable MP3 players and headphones, is now being introduced to Kiasma visitors.

It provides information about the artworks and suggests different perspectives. It also offers the opportunity look at the exhibition whilst listening to Marja Sakari's thoughts about the diverse union between everyday life and contemporary art.

The usage and contents of the audio guide is being tested during summer. It is therefore free of charge, but we hope that users fill in a user questionnaire afterwards.

The audio guide is available in Finnish, Swedish and English, and can be borrowed by showing one's identification.

### Artists

Eija-Liisa Ahtila, Martti Aiha, Tuija Arminen, Kari Cavén, Henrik Duncker, Maria Duncker, Eva & Adele, Maria Friberg, Miklos Gaál, Sigurdur Gudmundsson, Hulda Hákon, Ilkka Halso, Mia Hamari, Annika von Hausswolff, Jussi Heikkilä, Heli Hiltunen, Gun Holmström, Jari Huhta, Irmeli Hulkko, Niilo Hyttinen, Petri Hytönen, Heini Hölttä, Juha-Pekka Inkinen, Anna Jermolaewa, Ulla Jokisalo, Aarne Jämsä, Martti Jämsä, Jan Kaila, Marja Kanervo, William Kentridge, Jukka Korkeila, Hannele Kumpulainen, Harri Larjosto, Jukka Lehtinen, Henrietta Lehtonen, Jaakko Niemelä, Fanni Niemi-Junkola, Pekka Niskanen, Mari Rantanen, Aurora Reinhard, Torsten Renqvist, Nina Roos, Raffael Rheinsberg, Pipilotti Rist, Catarina Ryöppy, Paavo Rabinä, Ari Saarto, Karin Sander, Sanna Sarva, Igor Savchenko, Santiago Sierra, Jari Silomäki, Mari Slaattelid, Kari Soinio, Pekka Syrjälä, Pasi Tammi, Antoni Tàpies, Eeva Tiisala, Jaan Toomik; Gintautas Trimakas, Elena Valiukaite-Mikolaitiene & Nomedas Urboniene; Anu Tuominen, Yrjö Tuunanen, Marianna Uutinen, Oliver Whitehead, Darius Ziura



Hannele Kumpulainen:  
Two Years, 1996

PETRI YRRIANEN/CAA



Vahian Poladian  
(Erick Abeccasis Archives de la Collection de l'Art Brut, Lausanne)

# ► Kiasma Calendar

## ► Exhibitions



The cottage of Enni Id in Padasjoki

### IN ANOTHER WORLD

14 May–21 Aug  
Fifth and 4th floor

The exhibition presents works from nearly 50 Finnish and international outsider artists. Outsider Art has begun attracting more and more attention in Finland. Relegated to a position on the periphery of the art world, Outsider Art is replete with amazing handiwork, exuberant fantasy, intellectual insight, humour and social criticism, as well as agony and exclusion. ► p 2

**Guided tours** on Sundays at 3pm and Wednesdays at 6pm. Museum admission. In Finnish.

**Contact guides** are available on Tuesdays 10am–4pm and Wednesdays, Thursdays, Saturday and Sundays 12pm–6pm, Fridays 2pm–8pm.

### International Conference 24–26 May Kiasma Theatre

International Conference on History and Future of Outsider Art organised by the Union for Rural Culture and Education discusses such issues as the connection between art and mental health. The programme includes lectures by internationally renowned figures, films and panel discussions.

**Open lectures** on Tue 24 May at 1pm–4.30pm. Free admission.

**Conference** Wed 25 May at 10am–5pm and Thu 26 May at 9.30 am–6pm. Participation fee EUR 100.

The conference programme can be seen at [www.msl.fi](http://www.msl.fi), registrations and further information at [leena.suominen@msl.fi](mailto:leena.suominen@msl.fi)

### ITE Sculpture Park at Töölönlahti flower garden

Töölönlahti flower garden features works by some 20 self-taught contemporary folk artists from different parts of Finland. The sculpture park is realised by the Union for Rural Culture and Education and its curator is artist Ilkka-Juhani Takalo-Eskola. The Helsinki City Public Works Department and its park division will execute a vibrant flower garden in the area.

### ► WORKSHOPS

#### Fill it up

How many pieces of paper can you fill with drawing or writing? Join the workshop on the Kiasma 4th floor bridge and take part in making a collective work of art. The workshop guide is available on Tue–Fri 17–20 May, 10am–4pm, and Tue–Fri 24–27 May, 10am–4pm. The work can also be filled independently throughout the museum opening hours. Museum admission, free of charge for children under 18.

#### A bird or a fish?

What would Kiasma's own zoo look like? What would its inhabitants be and where would they live? Join Kiasma Workshop's summer course. 7–9 June, 10am–1pm, 7–10 yrs, and 14–16 June, 10am–1pm, 11–14 yrs. For fifteen participants, free of charge. Registration on both courses by 26 May. In Finnish.

#### Sceptre

Sceptre is a non-stop workshop for children, teenagers and adults held in the backyard of Kiasma. Make your own sceptre from recycled material and participate in making a totem pole.

Wed 25 May 6pm–8pm, Sat 28 May 2pm–4pm, and Sun 29 May 2pm–4pm. The non-stop workshop requires no registration. Free of charge, museum admission to see the exhibition.

Further information and registration:

Kalle Hamm, tel. +358 9 1733 6513, [kalle.hamm@kiasma.fi](mailto:kalle.hamm@kiasma.fi)

▲ JUSSI TAINEN, photoshop Timo Vartiainen

VEIKO GRANÖ



### ► STUDIO K

**Kimmo Schroderus** 3 Jun–11 Sep  
Kimmo Schorderus' sculptures are characterised by clever manipulation of the basic elements. He uses steel to make objects that transcend the three-dimensional limits of sculpture. Sculptor Kimmo Schorderus' large work *Expander* (2004) takes over the high space on Studio K with its long steel limbs, radiating from the core of the structure. Schroderus utilised both architectural and hand made idiom.

### ► Kontti

**Pia Tikka** 10 Jun–21 Aug  
Pia Tikka's work *Obsession* depicts the emotional consequences of violence. Violence is not only limited to the individual violated against but also his or her environment. A young woman Emmi works at a laundrette. A stranger called Henrik walks in. The film observes the emotional state between Emmi and Henrik, who are strangers to each other. *Obsession* is a generative film installation creating an extended cinematic experience. Featuring Maria Järvenhelmi, Marri Onnismäe and Maija Junno.



PERKA MUSTONEN

## ► Kiasma Theatre

**URB05**  
27 Jul–7 Aug

URB05 is an urban art festival directed particularly at young people which discusses the various phenomena of urban culture. The performances including dance, rhythm, rhyme and music take place at Kiasma Theatre, the cultural centre STOA and film theatre Andorra. The focus of the festival is, as usual, Finnish and international top names, such as Storm (Germany) and Grupo de Rua de Nitéroj (Brazil). ► p 16  
[www.urb.fi](http://www.urb.fi)



## ► Collections



HANNU KARJALAINEN/OJA

Anna Jermolaewa: 3' Attempts to Survive, 2000

### FRACTURES OF LIFE – Political Contemporary Art in Kiasma's Collections

2 Apr–27 Nov 2nd and 3rd floor

The seventh collection display of Kiasma, *Fractures of Life – Political Contemporary Art in Kiasma's Collections*, shows that art is still political, even if its message is not voiced as a direct manifest. Instead of political slogans, the political messages are embedded in the depiction of the everyday and observations of people's immediate surroundings. The works by Finnish and international artists give insight to the diversity of the everyday and simultaneously take a stance on social and human issues. ► p 8

#### Guided tour

Fridays 6pm.  
Free admission.  
(in Finnish)

#### Audio guide

Audio guide informs about the works and themes of the Fractures of Life exhibition. Visitors can borrow an MP3 player and headphones. The audio guide is at a trial stage in Kiasma, so it is free of charge. Give us your opinion!

## ► Forthcoming

### FIRST WE TAKE MUSEUMS

10 Sep–20 Nov Fifth floor and 4th floor

The First We Take Museums exhibition will continue the themes of Kiasma Theatre's urban festival in the field of visual culture. Just like the annual URB Festival, the exhibition manoeuvres in the middle ground between art and popular culture. Approaching adolescence from young artists' perspective, the exhibition consists of various visual phenomena and cultural paths. It creates space for the encounter between contemporary art and urban arts, and also approaches the theme by way of documentaries and discussions. The art institution becomes a stage for a variety of phenomena.

► p 23

# Spaces loaded with emotions

The works in ARS 06 have multilayered meanings, they are surprising and question traditional beauty conventions. Many of the works are charged with emotion or display extreme visual drama that allows for the creation of many new stories.



Mette Edvardsen: Private Collection



ESSA KIRKOPPELTO

## TheatreNOW! 11–15 May

TheatreNow! creates a meeting point for contemporary performances and theatre. The event's purpose is to spark a debate on the meaning and future of theatre, as well as the status of theatre and the means by which theatre could reinvent itself. ▶ p 18

### PROGRAMME

#### Wednesday 11 May

2pm Book launch: On the Theatreruins

7pm Zarathustras Onkel (Denmark):

We come in Peace (discussion after)

10pm Reality Research Center: Helsinki by Night

#### Thursday 12 May

7 pm Mette Edvardsen (Norway):

Private Collection (discussion after)

10pm Reality Research Centre Helsinki by Night

#### Friday 13 May

1pm Teatteri Venus: Affections

1pm Terike Haapoja & team:

Diachrony – on watching the time

10pm Reality Research Centre: Helsinki by Night

#### Saturday 14 May

12noon Teatteri Venus: Affections

1pm Discussion

4 pm Quo Vadis demo

7pm Nälkäteatteri: In Alternative Spaces, (discussion after)

#### Sunday 15 May

7pm Nälkäteatteri: In Alternative Spaces

## Nälkäteatteri: In Alternative Spaces

(in Finnish)

Premiere 14 May, other performances 15, 18, 20, 21, 22 May

In Alternative Spaces is a project that moves in the zone between experimental theatre, dance and visual arts. The project began in Helsinki in spring 2004 and it gathers together a group of leading Finnish makers of alternative theatre, with a joint purpose of finding new reasons and forms for the encounter between the performer and the audience.

Moderator: Esa Kirkoppelto, team: Ira Aartelo, Janne Björklöf, Heikki Herva, Aune Kallinen, Elina Kilku, Paula Miettinen, Mimosa Pale, Matti Simola, Kaisa-Liisa Tuominen, Sami Vehmersuo, Milja Sarkola, Yrjänä Sauros, Petri Taipale, Ilona Valkonen

Tickets EUR 6/5

Kiasma's major international exhibition will offer a multidimensional interpretation of the ways 21st century art discusses the world around us and presents alternative realities. The central themes of the exhibition are the values and ideals of our time, our ability for good and evil, but also the capacity of art to offer consolation and touching experiences, small wonders.

### HOLISTIC EXPERIENCES

The internal dialogue of the exhibition is multilateral. The works discuss our relationship to the history of art by placing today's events in settings familiar from art history. Traditional crafts, modern technology and media imagery, as well as the interface between natural and artificial, are elements in the works of many of the artists featured.

ARS 06 gives an opportunity to be exposed to varying narratives and ways of expression, through individual worlds of imagery, as well as more comprehensive spatial and sensory experiences. The aim is to compile an exhibition that provides a focused, controversial and memorable experience.

Many of the works will open up the possibility to observe miniature worlds and analyse the structures of society. The works of **Walter Martin** and **Paloma Muñoz** turn their gaze inwards, observing closed microworlds. They place scenes from everyday life, joys and sorrows, in snow-covered landscapes. The miniature figures struggle in their own isolation, striving to survive as best they can in the difficult circumstances. This series of episodes expands into a wider comment on the moral state of humans, the world that cannot always be controlled with reason. The Spanish American artist couple has made poignant use of the metaphor of

eternal winter, particularly familiar to us Finns.

### AN ILLUSION OF SPACE

One door to ARS 06 is opened through the work of Polish artist **Monika Sosnowska**. The point of departure in her art is a person's relationship to the surrounding space and the physical and mental experiences. Often her works depict a narrowing corridor or a labyrinth ending in a dead end, a series of doors growing smaller, or an illusion created by the perspective of the proportions of space.

Sosnowska adapts, with great insight, elements referring to public spaces and modern architecture to intimate private spaces. The cool appearance of the works hides charged meanings, which the viewers are welcome to interpret based on their own experiences and sensory recollections.

Sosnowska will build a new installation for ARS 06. The artist will arrive in Kiasma in the autumn to get acquainted with the architecture of the museum building in order to plan her site-specific project.

### □ Jari-Pekka Vanhala

#### ARS 06 20 Jan – 27 Aug 2006

ARS06 exhibition will be supported and expanded by an extensive programme including seminars, workshops and talks, as well as a series of performances at Kiasma Theatre. The artists selected for the exhibition will be published in September 2005.

## ► Info

### GUIDE

#### Contact guides

Contact guides are available on Tuesdays 10am–4pm and Wednesdays, Thursdays, Saturday and Sundays 12pm–6pm, Fridays 2pm–8pm.

#### Guided tours

Fractures of Life collection display on Fridays 6pm. Free admission. (in Finnish)

Guided tours in temporary exhibitions on Wednesdays at 6 pm and on Sundays at 3 pm. Museum admission. (in Finnish)

Tours in Swedish are held on the first Sunday of each month at 12 noon. Museum admission.

#### Reserved Tours

Bookings on weekdays 9am–12noon, tel. +358 9 1733 6509. Prices on weekdays EUR 55 and Sundays EUR 68. Languages: English, Swedish, French, German, Estonian and Russian

### KIASMA

Mannerheiminaukio 2, 00100 Helsinki, Finland. Opening hours Tue 9am to 5pm, Wed–Sun 10am to 8.30pm, Mon closed. Admission EUR 5.50/4, under 18s free, Fridays 5pm–8pm entrance free. In Kiasma Theatre prices vary according to the event.

Info Tel. +358 (0)9 1733 6501, info@kiasma.fi [www.kiasma.fi](http://www.kiasma.fi)

The building is fully accessible. Guide dogs are welcome. The ticket office and Theatre have an induction loop system.

The Museum of Contemporary art is part of the Finnish National Gallery.

### KIASMA STORE

Exhibition catalogues, books, magazines, and Kiasma products. Open Tue 9am to 5pm, Wed–Sun 11am to 7pm, Mon closed. Tel. +358 (0)9 1733 6505

### CAFÉ KIASMA

The café/restaurant with outdoor terrace on the ground floor. Open Tue 10am–5pm, Wed–Sun 10am–9pm. Tel. +358 (0)9 1733 6504.

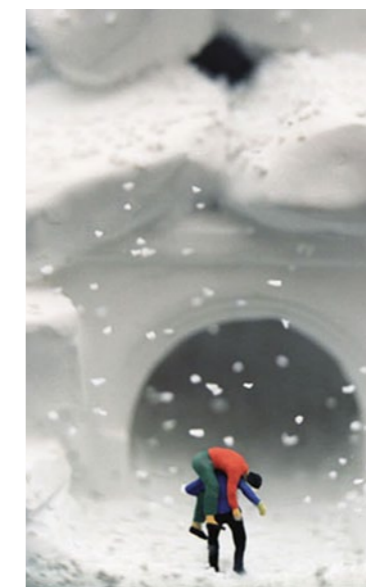
### FRIENDS OF KIASMA

For more information on the activities of Friends of Kiasma, please call +358 (0)9 1733 6595.

All information is subject to change.



Monika Sosnowska, The Room, 2004



Walter Martin &amp; Paloma Muñoz: Traveler 051 Night, 2003, detail



# Storm

DIRK KORELL

## The first generation of European breakdance

The dream of many Finnish breakdance enthusiasts was fulfilled when the German b-boy legend Storm held a workshop during the winter holiday break in the subURB courses. There is more to follow at the URB Festival, when Storm is to perform his *Solo 4 Two*. In it he dances across the Berlin of private and collective memory – and challenges himself.

Storm started breakdancing in the early 1980s. The craze first came to Germany via American TV and film. Inspiration was sought sometimes from very surprising sources, including Smurf and Roger Rabbit animations. Towards the mid-decade the trend died down. Only a few persistent enthusiasts who wanted to develop b-boying (breakdance culture) remained. Storm was one of them. He and a few friends decided to find out who else remained in Europe.

– We went to countries like Switzerland, France and Belgium. We even visited Helsinki in 1987 and 1988, and though we did not meet any b-boys we had good memories of the trip. We performed spontaneously on a boat trip and in a railway station with great success – and earned enough pocket money as well!

In the 1990s Storm danced in New York, in groups like GhettoOriginal, and became interested in other forms of hip hop dance (popping and locking). At the same time breakdance became established internationally:

– B-boying events just grew bigger. It was no longer a passing fad, b-boying had become a recognised part of culture and a great part of our lives. Today hip hop is accessible to everyone via the Internet and videos; however, I'm afraid its cultural aspect is in danger of disappearing. Many see us again as only part of a rising trend.

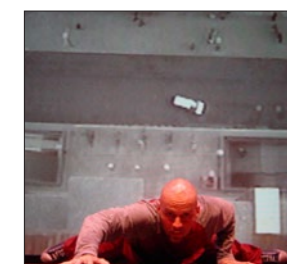
Storm has performed in very differing environments during his career. He says that he enjoys spreading information about breakdance and interacting with other cultures.

– Breakdance has its own strong dynamics and philosophy, which can be presented anywhere. I first performed in a theatre in 1992, but I have continued to dance in hip hop jam sessions and on the street. Street theatre is an excellent way to test how new ideas work in front of an audience. It is the most difficult form of theatre: First you have to get passers-by interested, get them to stay, and only at the end can you collect your reward.

Performing in different places always requires finding a new attitude:

– I have learnt that wherever you dance, you have to become one with the context you're in. It is obvious that different audiences look at works with different attitudes. If you don't take this into consideration, it automatically shows in the audience's response. The most important thing about a performance is to make it interesting to the public. Also, performing for me is no longer just a matter of entertaining the public – I want to generate a dialogue. I want the viewers to use their brains and to participate. I'd also like them to leave with a smile on their face. I don't want to bring dark drama to the stage and send the audience home to have nightmares. I'm more in favour of humour, but I also want to question and delve deep into the issues I deal with in my work. The worst thing would be if my works were to remain on the level of "quite talented and nice dance".

□ **Jonna Strandberg**



DIRK KORELL

URB05 27 Jul – 7 Aug

In addition to Storm, the Brazilian Grupo de Rua de Niterói will be flown to the URB festival, where they will perform three dance pieces by **Bruno Beltrão**. In his works Beltrão distances himself from the tradition of hip hop and approaches the language of street dance from fresh angles. He looks for new content and readings for dance, absorbing influences from conceptual art and philosophy. His works also include pinch of self irony.

URB also features leading Finnish names and rising stars of urban art.

[www.urb.fi](http://www.urb.fi)

# TheatreNOW!

TheatreNOW! gathers together artists and creates a natural context for the encounter between the audience and contemporary theatre.

The performances move between experimental theatre, visual art and performance art, between art and theory. They question the assumptions in theatre concerning presence, actors' work, text, methods, performing and the role of the audience. It is not the performance but the ensuing dialogue that is important. The programme of the event focuses on the new trends in contemporary art and experimental performing arts. The event's purpose is also to spark a debate, where artists, scholars and other professionals could discuss contemporary performance, theatre, and the means by which theatre could reinvent itself.

## NORDIC GUESTS

**Zarahustras Onkel's** (Denmark) *We Come in Peace* is based on **Orson Welles'** radio play *The War of the Worlds*. The group builds a miniature model of Helsinki on stage, which is then destroyed in the course of the performance. The basic form of the miniature town is a radio play, but its form is destroyed by a soundscape, dance and lecturing. In her solo *Private Collection*, **Mette Edvardsen** (Norway) alters everyday objects and their shapes,

creating a space and time outside the present.

## KIRKKOPELTO AND NÄLKÄTEATTERI

**Esa Kirkkopelto's** and Nälkäteatteri's *Toisissa tiloissa* (In Alternative Spaces) comprises a series of collective exercises, which are performed in front of an audience. The demo by Teatteri Venus, *Mielenliikutuksia* ('Affections' – a working title) combines performing and visual arts and it is directed, designed and written by **Marja Silde**. Reality Research Centre's *Helsinki by Night* takes its audience on a bus ride around Helsinki. The stage is outside the bus and the performance inside it. **Terike Haapoja's** *Diakronia eli ajan valvomisesta* (Diachrony – on watching the time) is a live installation, an ongoing performance, where the audience can move within the space or leave it. The show is built on three separate mini performances and an installation.

**TheatreNOW!**  
**Kiasma Theatre 11–15 May**  
Programme on page 13



LETTUC 351



ESTI HURME

# A stripped down aesthetic allows you to concentrate on the essentials

"Although the performance project *In Alternative Spaces* differs artistically from the principal line of the Nälkäteatteri theatre company – adaptations of Finnish classics – the end result shares something of the positive naivety and purity of spirit characteristic of the company's other performances," says director, philosopher **Esa Kirkkopelto**, the coordinator of the project, describing the performance in Kiasma Theatre in an E-mail interview.

## Why Nälkäteatteri?

Nälkäteatteri abstains from many things that are taken as givens in the making of theatre and art. This in turn gives the activities critical weight and self confidence. A stripped down aesthetic and method of working is liberating and allows you to concentrate on the essentials: to seek maximum experience by minimal means. Nälkäteatteri's operating principles simply matched our project's method of execution perfectly.

## How does *In Alternative Spaces* differ from your previous theatrical work?

Firstly, in the aspect that it is not a production, a staged piece. We are not performing anything; instead we perform a series of dramatised experiments in the presence of a public. If you try to follow this as you would theatre, you will fail to see the wood for the trees. We do not say anything, at the most we utter sounds. Stylistically it will probably be quite unique.

## You speak of collective exercises.

### What issues do they deal with?

Many of them are metamorphoses of a sort. We visit alternative spaces, alien to human beings. Our method of observation, based on the given nature of the human figure, changes. At the point where the human being is, a gate opens up to other worlds. The states thus generated rely on precise body techniques; we avoid ecstatic experiences and improvisation.

**In connection with this project you have chosen to call yourself a summoner, not director, for example. Why?**

The performance is not intended to be viewed from a single vantage point – it is not the 'vision' of a viewer and/or the director. The public's view, their attitude towards what is performed, is left open, for everyone to give their own definition. The relationship with the public resembles a performance or a happening. The performance itself invites a group of people to meet in the context of unseen experiences. The ongoing challenge in the contemporary theatre is to rid itself of the director. Theatre as art created by the director, a living painting, a vision of genius, has definitely run its course. We are no longer interested in 'world visions' – we want to be free of them.

## Can the exercises define anything essential about the theatre or society?

The exercises may conjure up something like winds from paradise. They tell us that a different kind of connection and form of encounter are not only possible at every single moment, but that it is a genuine dimension of our experience that affects us constantly. They make no compromises with prevailing notions of reality – they challenge it in its entirety. The experiences gained have an undeniable sovereignty. Their force is hard to deny. Of course, if everyone were to do these exercises, the world would change! We want to emphasise the democratic nature of the exercises: they are so easy that practically anyone could do them.

## Are you consciously striving towards the ritual nature of theatre?

A ritual perspective is one way of looking at it, but there are also others. When the

## VATTENFALL VIE NYKYTAIDETTA SUOMEN YLÄASTEILLE.



Akryylimaalus: tulevaisuuden arkeologinen löytö, noin 2000 vuodelta. Arto Törmänen

Ympäri Suomea kiertävä Kiasman kiertokoulu tekee nykytaidetta tutuksi myös siellä, mistä on taidemuseoiden kokoelmiin pitkä matka. Opettava kiertue tuo nuorten koulupäivään uutta energiaa ja saattaa vierailullaan sytyttää pysyvän kipinän nykytaiteeseen.



theatre searches for something new and comes close to its boundaries, it does not encounter chasms or dark recesses – rather it finds non-theatrical, institutional notions such as ritual, cult, therapy, terror, play... The theatrical event comes to life in social terms somewhere between definitions of this type.

### How does it feel to have the audience present at these exercises?

In Kiasma we work hard to achieve a situation where it is difficult to be a mere observer. It is a question of participating in the event. In the space you encounter both horrifying and beautiful bodies. In Western theatre the dimension of participation, *metheksis*, has always been overshadowed by representation, *mimesis*. In our exercises we cast light particularly on the participatory side of this imagined activity.

### How do you, as a theatre maker, see its future?

Here and now I strive to be a maker of something other than theatre. Theatre operates with the phenomenon of the human figure. This level is traditionally not only highly controlled, but also very difficult to renew. This difficulty depends on the proximity of the phenomenon, on the minimal degree of instrumentality. The inertia and difficulty of the issue must also be seen as the reverse side of its great rewards. Theatre is still capable, if it so chooses, of being, in an exceptional way, an unconstrained art form.

### Your dream about the theatre?

Now looks like this.

Riitta Aarniokoski



### Nälkäteatteri In Alternative Spaces

Premier on 14 May at the Theatre NOW! event.  
Other performances on 15, 18, 20, 21, and 22 May.  
Tickets EUR 6/5

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Omissa maailmoissa  
220 p 42 e

fractures of life  
political contemporary art in  
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Heli Rekula  
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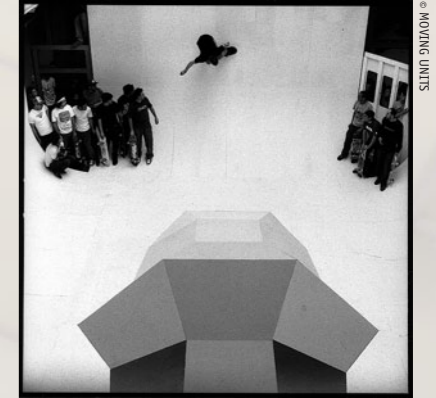
## Forthcoming

### First We Take Museums

The *First We Take Museums* exhibition will continue the themes of Kiasma Theatre's urban festival in the field of visual culture. The annual URB festival offers people street dance, hip-hop theatre, graffiti, poetry, films and concerts. Just like the festival, First We Take Museums manoeuvres in the middle ground between art and popular culture.

Approaching adolescence from young artists' perspective, the exhibition consists of various visual phenomena and cultural paths. The art institution becomes a stage for a variety of phenomena. Leaps and unexpected parallels progress in the exhibition as if it were an urban labyrinth.

One of the key artworks is *Skateable Sculpture* by the collective **Moving Units**. Their works combine action with aesthetics, physical pleasure with visual pleasure. Sculptures that can be skated on are placed in a challenging position between highbrow art and urban popular subculture. The Moving Units artists focus on the issue about the right to public space, fiercely debated in Finland too, that is gradually being occupied by commercial and other private bodies. The exhibition and particularly the Moving Units' work brings the outdoors indoors. □



First We Take Museums  
10 Sep – 20 Nov  
Fifth and 4th floor

Moving Units: Roby Shuall,  
Rick Holland, Marcus Oakley





◀2 **The In Another World** exhibition links Outsider Art with the context of contemporary art and positions contemporary Finnish folk art as parallel to international Outsider Art.

◀8 **Banal and perhaps a bit boring – or is it?**  
 "Looking at everyday life from another perspective, we can get a wider view of the familiar daily life. Even a slight change of perspective can lead to new ideas and learning. This is where art comes in," says Marja Sakari in the Audio Guide.

**11 Kiasma's summer**

**15 Spaces loaded with emotions**  
 Many of the works in ARS 06 exhibition are charged with emotion or display extreme visual drama that allows for the creation of many new stories.

◀16 **Storm, the first generation of European breakdance**  
 "I have learnt that wherever you dance, you have to become one with the context you're in."

◀18 **TheatreNOW!** creates a meeting point for contemporary performances and theatre.

**23 First We Take Museums ▶**



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